

AN  
ORIGINAL  
MUSICAL  
COMEDY  
IN A PROLOGUE  
AND  
TWO ACTS

LYRICS BY  
**FRANK PIXLEY**  
MUSIC BY  
**GUSTAV LUDERS**

**M. WITMARK & SONS**  
NEW YORK CHICAGO LONDON



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# THE BURGOMASTER.



AN ORIGINAL MUSICAL COMEDY  
in a Prologue and Two Acts.

Book and Lyrics by

FRANK PIXLEY

MUSIC BY

Gustav Luders.

VOCAL SCORE.

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# “THE BURGOMASTER.”

AN ORIGINAL MUSICAL COMEDY, IN A PROLOGUE AND TWO ACTS.

Book and Lyrics by FRANK PIXLEY.

Music by GUSTAV LUDERS.

## Cast of Characters in the Prologue.

Peter Stuyvesant, Burgomaster of New Amsterdam.....	Willem Haagan.....	{ Town }
Doodle Von Kull, his secretary.....	Jan De Peyster.....	
Col. Kraal, Commandant of the Burgher forces.....	Dame Stuyvesant, wife of the Burgomaster.....	{ Councillors }
Capt. Spuyten, of the Dutch ship “Blitzen”.....	Katrina Vanderbeck, Doodle's sweetheart.....	
Bluefeather, Chief of the Tammany tribe.....	Lieut. Sweetser, of the Dutch Cadets.....	
Terence Rafferty, a saloon keeper.....		

Indians, Dutch Cadets, Burgher Soldiers, Village Girls, Sailors, etc.

## Cast Characters in First Act.

Peter Stuyvesant, after his nap.....	Minnie Zephyr.....	{ Rainy Daisies }
Doodle Von Kull, who also has overslept.....	Nellie Breeze.....	
E. Booth Talkington, an actor in hard luck.....	Cissy Twilight.....	
“The Harlem Spider,” a professional pugilist.....	Miss Wabash.....	
Officer Clancy of the Broadway Squad.....	Miss Beacon.....	{ Primroses from Miss Prim's Seminary }
Foreman of the Street Gang.....	Miss Walnut.....	
Grogan, a street laborer.....	Miss Chestnut.....	
Willie Von Astorbilt, “A Midnight Son”.....	Miss Lexington.....	
Pheobe Kummagin, a Theosophist.....	Miss Kearney.....	
Ruth, the girl from Chicago.....	Miss Olive.....	
Daisy, a Roof Garden Favorite.....	Charley Rushline.....	{ College Boys on a Vacation }
Pansy.....	Willie Fullback.....	
Pink.....	Johnnie Flunk.....	
Rose.....	Eddie Ringer.....	
Violet.....	Georgie Pony.....	
Mignonette.....	Tommy Euclid.....	
Lily.....	Freddie Spree.....	
Dahlia.....	Harry Yeller.....	
Sunny Shine.....	Frankie Fresh.....	
Mamie Fair.....	Jimmy Rounder.....	
Fanny Clear.....	Jack Flush.....	
Gertie Bright.....	Gussie Fuller.....	

## Cast of Characters in Second Act.

Peter Stuyvesant, who is “Seeing the Elephant”.....	Lord Chilblain, of Chilblain.....	
Doodle Von Kull.....	Lord Hampton.....	{ English visitors in search of an Heiress }
“The Harlem Spider”.....	Lord Sussex.....	
“Jean Gaussin”.....	Lord Wilmarth.....	
Glitter, a Gold Brick Operator.....	Lord Trevor.....	
E. Booth Talkington, of the International Dime Museum.....	Lord Chunley.....	
Pheobe Kummagin.....	Lord Winchelsea.....	
“Sapho”.....	Lord Southam.....	
Willie Von Astorbilt, the Burgomaster's pilot.....	Commodore Trim.....	
Ruth, The Summer Girl.....	Clarence.....	{ Of the Larchmont Yachting Club }
Mrs. Splurger, of the New York “400”.....	Harold.....	
Clara Sunshine.....	Percy.....	
Bessie Irwin.....	Algernon.....	
Grace Gray.....	Reginald.....	
Helen Hunt.....	Arthur.....	
Dorothy Danger.....	Melville.....	
Tessie Flirt.....	Maurice.....	
Ella Swimmer.....	Paul.....	
Ida Sooner.....	Chester.....	
Tillie Shorter.....	Rutherford.....	
Maud Ogle.....		
Jennie Fisher.....		
Edith Loveday.....		

## Synopsis of Scenes.

PROLOGUE—The Town Square of New Amsterdam, now New York, in 1660.

ACT I—Broadway and Madison Square, New York. To-day.

ACT II—SCENE 1. The Seashore.

SCENE 2. Street Scene in New York.

SCENE 3. The French Ball in Madison Square Garden.

SCENE 4. Street Scene in Chicago.

SCENE 5. The Illuminated Court of Honor at the World's Fair.

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# The Burgomaster.

A Musical Comedy in a Prologue and Two Acts.

## Overture.

Lyrics by  
FRANK PIXLEY.

Music by  
GUSTAV LUDERS.

*Moderato molto marcato.*

Piano. *f*

*Allegro.*

*p*

*f* *p*

2

First system of musical notation, measures 1-6. Treble and bass staves. Treble has eighth-note runs and chords. Bass has eighth-note chords. Dynamics: *f* at measure 6.

Second system of musical notation, measures 7-12. Treble and bass staves. Treble has eighth-note runs and chords. Bass has eighth-note chords. Dynamics: *f* at measure 12.

Tempo di Marcia.

Third system of musical notation, measures 13-18. Treble and bass staves. Treble has eighth-note runs and chords. Bass has eighth-note chords. Dynamics: *p* at measure 13.

Fourth system of musical notation, measures 19-24. Treble and bass staves. Treble has eighth-note runs and chords. Bass has eighth-note chords. Dynamics: *f* at measure 19.

Fifth system of musical notation, measures 25-30. Treble and bass staves. Treble has eighth-note runs and chords. Bass has eighth-note chords. Dynamics: *f* at measure 25.

Sixth system of musical notation, measures 31-36. Treble and bass staves. Treble has eighth-note runs and chords. Bass has eighth-note chords. Dynamics: *f* at measure 31.



Moderato.

First system of musical notation, measures 1-4. The music is in G major (one sharp) and common time (C). The right hand plays a melody starting with a quarter rest, followed by eighth and quarter notes. The left hand plays a bass line with a piano (*p*) dynamic, featuring triplets of eighth notes in measures 1 and 2, and chords in measures 3 and 4.

Second system of musical notation, measures 5-8. The right hand continues the melody. The left hand plays chords, with a mezzo-forte (*mf*) dynamic marking in measure 8.

Third system of musical notation, measures 9-12. The right hand features a more active melody with eighth and sixteenth notes. The left hand continues with chords.

Fourth system of musical notation, measures 13-16. The right hand continues the melody. The left hand has a *rit.* (ritardando) marking in measure 14 and a *molto rit.* (molto ritardando) marking in measure 15, leading to a final cadence in measure 16.

Moderato.

Fifth system of musical notation, measures 17-20. The music changes to 2/4 time. The right hand plays a melody with eighth notes. The left hand plays a bass line with a piano (*p*) dynamic, featuring chords and eighth notes.

Sixth system of musical notation, measures 21-24. The right hand continues the melody. The left hand plays chords, with a final flourish in measure 24.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. It contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, featuring a bass line with eighth and sixteenth notes. The system concludes with a double bar line.

Tempo di Valse.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, featuring a bass line with eighth and sixteenth notes. The system concludes with a double bar line.

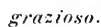
*dolce.*

The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, featuring a bass line with eighth and sixteenth notes. The system concludes with a double bar line.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, featuring a bass line with eighth and sixteenth notes. The system concludes with a double bar line.

*f*

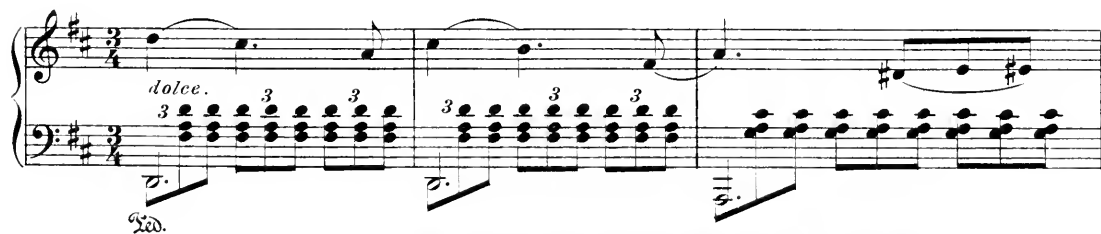
The fifth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, featuring a bass line with eighth and sixteenth notes. The system concludes with a double bar line.



**Agitato.**



Andante.



First system of the musical score. The treble clef staff features three triplet markings over eighth notes. The bass clef staff has a *ff* dynamic marking and the tempo instruction *grandioso.* The key signature is one sharp (F#).

Second system of the musical score. The bass clef staff includes a *pp* dynamic marking. The key signature remains one sharp (F#).

Third system of the musical score. The tempo changes to *Allegro.* The key signature changes to one flat (Bb). The bass clef staff has a *f* dynamic marking. The system concludes with a double bar line and a change in time signature to 6/8.

Fourth system of the musical score, continuing in 6/8 time and Bb key signature.

Fifth system of the musical score, continuing in 6/8 time and Bb key signature.

Sixth system of the musical score. The system concludes with a *rit.* (ritardando) marking. The key signature remains one flat (Bb).



Tempo di Marcia.  
*Con spirito.*



## Prologue.

No 1.

Chorus of Dutch Girls.

Tempo di Valse.

Piano.

*p*

SOPRANO. ALTO.

Come, Come, let us be jol - ly.

Though clouds may low - er let's hap - py be. Laugh, Laugh.

Mop - ing is fol - ly. Hearts still are true — a - cross the sea.

While here we yearn for their re - turn, Ev - er cheer - ful, nev - er tear - ful.

Let us be brave, ban - ish all fear. Soon they'll be here,

Soft to our lov - ing arms re - turn - ing.

*ff marcato.*



While the fires of hope burn bright - - ly And youth — still

holds — its po - - tent sway, We can bear all bur - dens light - -

- ly; All — care we'll — drive a — way, — Though we've long from each

*pp dolce.*

oth - er been part - - ed, True love — will last — al - way, — So we'll

*p*

sing and be tru - ly light - heart - ed, For our ship — comes in to - day. —

Vows we'll soon re - new. Burgher

girls are true. Come, come, let us be jol - ly. Though clouds may

low - er let's hap - py be. Laugh, laugh. Mop - ing is fol - ly.

Hearts still are true a - cross the sea. Think not of care and sor - row.

*accel.*

Joy com - eth with the mor - row. Hearts that love us come home to - day.

*f*

Here end - eth all our sad - ness. Join in our mirth and glad - ness. Love's su - preme.

Let all, let all be gay.

*rit.* *a tempo.*

*rit.* *ff* *a tempo.*

# 14 Love Can't Say No.

Enter Katrina Van Horstreck.  
Meno mosso.

Katrina. Moderato.

Though the prud-ish miss may

The first system of the musical score for 'Love Can't Say No.' features a vocal line for Katrina Van Horstreck and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 2/4. The tempo is marked 'Moderato'. The system begins with a vocal rest, followed by the lyrics 'Though the prud-ish miss may'. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

spurn a kiss When all the world may see. Don't think that she's a -

The second system continues the vocal melody and piano accompaniment. The lyrics are 'spurn a kiss When all the world may see. Don't think that she's a -'. The piano accompaniment continues with chords and single notes.

-fraid. She's mere-ly on pa-rade. For on the sly, with

The third system continues the vocal melody and piano accompaniment. The lyrics are '-fraid. She's mere-ly on pa-rade. For on the sly, with'. The piano accompaniment continues with chords and single notes.

no one nigh, She heeds her lov-er's plea, and when he asks her

The fourth system concludes the vocal melody and piano accompaniment. The lyrics are 'no one nigh, She heeds her lov-er's plea, and when he asks her'. The piano accompaniment continues with chords and single notes.

for a kiss She gives him two or three. Her cher-ry lips are

*accel.*

Cu-pids bow And ah! they're al-ways curved up so She can-not form them

*meno.*

in-to "No!" She can't make them say No!

*rit.*

CHORUS.

She can-not form them

*espress.*

*rit.*

*piu mosso.*

*f*

Katrina.

Ah me! they're al-ways

in-to No! She can't make them say No!

*p*

Tempo di Valse.

*rit.*  
 curved up so she can - not form them in - to "No." When the  
 She can - not form them in - to no.

Tempo di Valse.

sto - ry old — a - gain is told — In whis - pers soft and

*p*

low, — On her snow white cheek the blush - es Speak as they

come and go. — It needs no word if the

*p*

soul is stirred, No speech to tell him so. Her

*rit.*

eyes con - fess, her heart says "Yes!" Love can't say

No.

CHORUS.

When the sto - ry old a - gain is told In

*f*

whis - pers soft and low, On her snow - white cheek the

blush - es speak as they come and go. It

needs no word if the soul is stirred, No speech to

Katrina. *rit.* Her eyes con - fess, her  
tell him so. Her eyes con - fess, her

heart says "Yes," Love can't say No.



19  
Good-bye, Mr. Amsterdam.

No 2.

Col. Kraal and Burgher Soldiers.

Enter Burgher Soldiers and Col. Kraal

Tempo di Marcia.

Piano. *ff*

Col. Kraal and Burgher Soldiers.  
Allegretto.

TEN.  
Be - hold the lust - y bur - ghers of the

BASS.

Allegretto.

town, New Am - ster - dam, Am - - ster - - dam. Were as

hold as a - ny li - on And as meek as a - ny lamb, lion and

lamb, But we will - ing - ly ad - mit that we're read - y now to quit, For a

*un-its.*  
sol - dier can - not fight and live on air. While the In - di - an at - tacks we can

eas - i - ly re - lax. — There's a tax we have to pay that is - n't

fair. While we're fight - ing like a li - on, we're fleeced like a

lamb. We're nev - er paid a pen - ny and the gov - ern - ments a

unis. lamb. We're nev - er paid a pen - ny and the gov - ern - ments a

sham, We now de-clare with em - pha - sis. Good - bye, New Am - ster -

dam, Good - bye, New Am - ster - dam, dam, dam,

**DUTCH GIRLS.**

SOPR. dam, While they're fight ing like a li - on, They're fleeced like a

ALTO. we're

TEN. we're

BASS

*ff*

lamb They're nev - er paid a pen - ny And the gov - ern - ment's a  
We're

sham, They now de - clare with em - pha - sis. Good - bye, New Am - ster -  
We

dam, Good - bye, New Am - ster - dam, dam, dam, dam.

# Just Keep Cool.

No 3.

Peter Stuyvesant.

Words by  
FRANK PIXLEY.

Music by  
GUSTAV LUDERS.



VOICE.

1. Take ad-vice from Pet-er Stuy-ves-ant, the ru-ler of the Dutch; There  
 2. Near-ly all the ills that wor-ry us are shadows of a day. Just

The vocal melody is written on a single staff. The piano accompaniment is in common time, with the right hand playing chords and the left hand playing a bass line. A piano (p) dynamic is indicated at the start of the accompaniment. The phrase *bien marque.* is written above the piano part.

may be wis-er men than I, but not so ve-ry much. If  
 turn your smile up-on them, and they'll quick-ly fade a-way. An-y

The vocal melody continues on a single staff. The piano accompaniment includes a bridge section with a sustained chord in the right hand and a triplet in the left hand. Dynamics include piano (p) and a crescendo leading to a forte (f) section.

trou - bles thick as - sail you, you can dodge 'em if you try. Just  
man who looks for trou - ble al - ways finds it in a trice. But

light your pipe and take a smoke and let the world go by.  
ice is cheap. Re - frig - er - ate, re - mem ber Pete's ad - vice.

*rit.*

REFRAIN.

Nev-er let yourself be wor-ried, or hur-ried, or flur-ried.

If you do, you'll soon be bur - ied. Care will on - ly kill a fool.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). It contains four measures of music. The piano accompaniment is written in two staves (treble and bass clefs) with a grand staff bracket. It also contains four measures, with the right hand playing chords and the left hand playing a bass line. The lyrics are written below the vocal line.

If the trials of life be - set you, or fret you, I'll bet you

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has four measures, and the piano accompaniment has four measures. The lyrics are written below the vocal line.

That the hoo-doo nev - er get you If you just keep cool.

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line has four measures, and the piano accompaniment has four measures. The lyrics are written below the vocal line. The system ends with a double bar line.



**Nº 4.**

Piano.

whites came a - mong us how sad was our lot. We did - n't care wheth - er 'twas  
taught us to steal, and this diz - zy old town Wed car - ry a - way if it

## TENORS.

plant - ed or not. Their vi - ces we took, but their  
was - nt nailed down. You've taught us to swear and you've

## BASSES.

vir - tues we scorn. For the sake of its juice, we ac - knowl - edge the corn. This is  
taught us to cheat. The whole Ten Com - mand - ments you've made ob - so - lete. While you're

## TENORS.

man - i - fest des - ti - ny; to it we bow. We're sin - ners! Whoop la! but we're civ - il - ized  
rais - ing your crops we are do - ing our share By rais - ing the dev - il and — rais - ing your

## Tempo di Marcia.

now. Oh! you must not be sur - prised, Now you've made us civ - il - ized, If we

nev - er do pre - cise - ly what we ought, \_\_\_\_\_ For there's nothing that en -

The first system of the musical score. The vocal line is in B-flat major, starting with a half note G4, followed by quarter notes A4, Bb4, and A4, then a half note G4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

- ti - ces Like a love - ly lot of vi - ces, And we're learn - ing them as

The second system of the musical score. The vocal line continues with quarter notes G4, F4, E4, and D4, followed by a half note C4. The piano accompaniment continues with the same rhythmic pattern.

fast as we are taught. \_\_\_\_\_ We're civ - il - ized, \_\_\_\_\_ quite civ - il - ized, \_\_\_\_\_

The third system of the musical score. The vocal line has a half note G4, followed by a half note F4, then a half note E4. The piano accompaniment features a forte (f) dynamic marking in the right hand.

— Though not dis - creet - ly, \_\_\_\_\_ we sin com - plete - ly. \_\_\_\_\_ We're civ - il -

The fourth system of the musical score. The vocal line starts with a half note G4, followed by a half note F4, then a half note E4. The piano accompaniment continues with the same rhythmic pattern.

- ized, \_\_\_\_\_ quite civ - il - ized, \_\_\_\_\_ We're your pu-pils, though some-what de -

- spised, \_\_\_\_\_ We're civ - il - ized, \_\_\_\_\_ quite civ - il - ized, \_\_\_\_\_ Al-though we

hate you, \_\_\_\_\_ we im - i - tate you, \_\_\_\_\_ We're civ - il - ized, \_\_\_\_\_ quite civ - il -

- ized. \_\_\_\_\_ Don't you see, now, blast your eyes, We're civ - il - ized? \_\_\_\_\_

Yell. *D.S.*

# The Dutch Cadets.

No. 5.

Lieutenant Sweetser and Dutch Cadets.

Allegro agitato.

Piano.

*p* *cres.*

Sweetser.

1. We  
2. You

*p*

CHORUS SOLO.

know it's— some-thing fright-ful to kill, to kill, And  
see I'm— quite en-rap-tured. It's true; we too. I

CHORUS SOLO.

yet it's— quite de-light-ful to drill, to drill, For  
hope we'll— all be cap-tured, I do; we too; No

CHORUS. SOLO.

when a girl is drill - ing like this, and this, Her  
 foe - man e'er re - pels us. Who'd miss a kiss? You

ways are sim - ply kill - ing. In this she's not a - - miss.  
 see the Good Book tells us to love our en - i - mies.

Sweetser.

Don't fear, we're

*p*

here. We're near, we ap - pear, we're here.

CHORUS.

We're near, we ap - pear, we're here.

*ff*

Though in peace we hide our charms, How our hearts re - joice

When we hear the call to arms Sound-ed by the boys.

Cup - id calls and we must go. Still we've no re - grets.

When we sa-lute and face the foe, Who'll fight the Dutch Ca - dets?

## CHORUS.

Though in peace we hide our charms, How our hearts re-joice

When we hear the call to arms Sound-ed by the boys.

Ah

Cup-id calls and we must go. Still we've no re-grets.

When we sa-lute and face the foe, Wholl fight the Dutch Ca-dets?



# I Drink From My Heart To You.

(DRINKING SONG.)

No. 6.

Capt. Spuyten, Dutch Girls and Sailors.

Presto.

Piano. *ff*

Capt. Spuyten.

Moderato.

See the gold - en bub - bles spark - le. mer - ri - ly they're danc - ing.

Each lad has his las-sie and I drink to mine. Drain the cup that's filled with joy and

hap - pi - ness en - tranc - ing. If you love me tru - ly pledge with wine.

*accel.*

Now my head with er - ta - sy is reel - ing. Tongue can't tell the

*accel.*

*rit.* *Allegretto con spirito.*

hap-pi-ness I'm feel-ing. Come, lads and las-sies, fill up your glass es. Let's

*rit.*

frol - ic while yet we may, — For time is fly-ing and love is sigh-ing. 'Tis

*p*

fol - ly to trust — de - lay. — To-mor-row we'll die; let's live to - day. So,

*p*

here's to the girl that's true. — To the one who's pret-ty and wise and wit-ty I

*f*

drink from my heart to you.

SOPR. & ALTO. DUTCH GIRLS.

TEN. & BASS. SAILORS.

CHORUS.

Come, lads and las-ses, fill

*rit.* *ff*

up your glass-es. Let's frolic while yet we may, — For time is fly-ing and

*3*

love is sigh - ing. 'Tis fol - ly to trust de - lay. To - mor-row we'll die; let's

*p*

live to - day. So here's to the girl that's true. To the

*molto rit.*

one who's pret - ty and wise and wit - ty I drink from my heart to you.

*molto rit.*

## Finale.

No. 7.

Dutch Girls, Burgher Soldiers and Indians.

CHORUS.

SOPR. Allegro.

ALTO.

TEN. & BASS.

*unis.*

Come, lads and las-ses, fill up your glass-es. Let's frolic while yet we

may, For time is fly-ing and love is sigh-ing. 'Tis fol-ly to trust de-

lay. To-mor-row we'll die, Let's live to-day. So, here's to the girl that's

*f*

*p*

true. To the one who's pret-ty and wise and wit-ty I drink from my heart to

*rit.*

you.

INDIANS.  
BASSES.

To - - wa gale - lay - - a Riong dong - wa

*f* *p*

BURGHES SOLDIERS.  
TENORS.

While we're

To - - wa gale - lay - - a Riong dong - wa

*f*

fight - ing like a li on we're fleeced like a lamb. We're nev - er paid a

pen - ny and the gov - ernment's a sham, We now de - clare with  
BASSES.  
To - - wa ga - le - lay - - a

em - pha - sis. Good - bye, New Am - ster - dam, good - bye, New Am - ster - dam.

DUTCH GIRLS.  
SOPR & ALTO.  
Come, lads and lasses, fill up your glasses. Lets frolic while  
dam, dam, dam. We're nev - er paid a

SOPR. &amp; ALTO.

yet we may Come,

TENORS.

pen - ny and the gov - ern - ments a sham,

BASSES.

*f* To wa ga - le - lay - a

lads and lass-es, fill up your glasses, Let's frolic while yet we

Were nev er paid a pen - ny and the

Ri - ong dong wa

may.

gov - ernments a sham, We now de - clare with em - pha - sis. Good

To wa ga - le - lay - a



bye, New Am - ster - dam, good - bye, New Am - ster - dam, dam, dam, dam.

Come, lads and

lass-es, fill up your glass-es. Let's frolic while yet we may.

dam, dam,

Come, lads and lass-es, fill up your

- wa ga - le - lay - a

glass-es. Let's frolic while yet we may.

dam, dam, dam.

To - - wa ga - le - lay -

- - a To wa ga - le - lay - - a Ri - ong dong.

*molto cres.*

*fff* To - - wa

*fff* To - - wa

*fff* To - - wa

wa, Ri - ong dong wa

*fff* To - - wa

# We Always Work the Public.

Nº 8.

Foremen and Workingmen.

*Allegro moderato.*

Piano. *ff*

## CHORUS.

1. We be-lieve in hon-est la-bor, when in-dulged in by a neigh-bor, And we  
2. Since we're work-ing for the cit-y we'd con-sid-er it a pit-y To com-

hold it wrong for oth-er folks to rob. You can hard-ly call us shirk-ers, we're a  
-plete our job, for that would end our pay. So, we al-ways do our best — to cash

band of will - ing work - ers, But we al - ways work the pub - lic, not the  
in a lot of rest, — For we al - ways fleece the pub - lic by the

Foreman.  
SOLO.

job! See! We al - ways work the pub - lic not the job. We —  
day! See! We al - ways fleece the pub - lic by the day. We —

CHORUS.

Foreman.

nev - er miss a chance to plun - der, to plun - der, like thun - der. Though  
al - ways plan a steal dis - creet - ly, so sweet - ly, and neat - ly; We —

oth - ers do the squeal - ing, for a won - der No rat is ev - er hun - gry at the  
gob - ble up your tax - es so com - plete - ly, We wipe the whole ca - boo - dle off the

## CHORUS.

crib. We nev - er miss a chance to plun - der, to  
 slate. We al - ways plan a steal dis - creet - ly, so

plun - der, like thun - der. Though oth - ers do the squeal - ing, for a  
 sweet - ly, and neat - ly; We gob - ble up your tax es, so com -

won - der. No rat is ev - er hun - gry at the crib. So,  
 - plete - ly We wipe the whole ca - boo - dle off the slate.

## REFRAIN.

work, work, work. We will work with a right good will, But the

work we do and it's hard work, too, Is run-ning up a great big bill. Oh, a

pub - lic job is a pri-vate snap. In — spite of all re - form clap trap. We've

nev - er found a treas - u - ry we could - nt tap, For we

al - ways work the pub - lic, not the job. job.  
al - ways fleece the pub - lic by the day. day.

# The Land of the Midnight Son.

No 9.

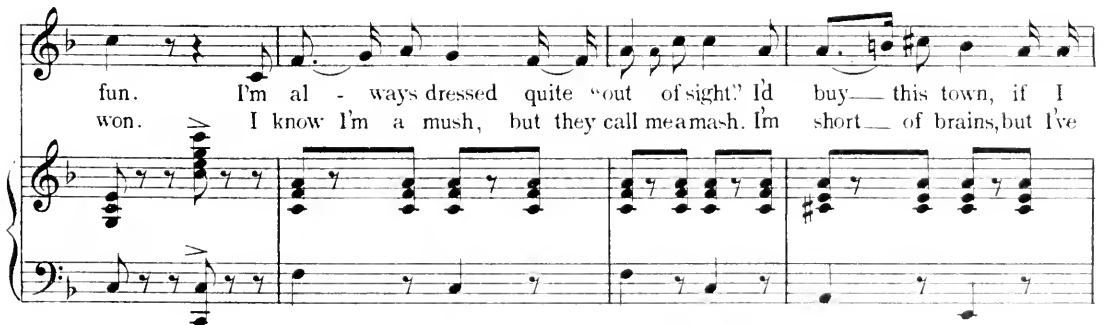
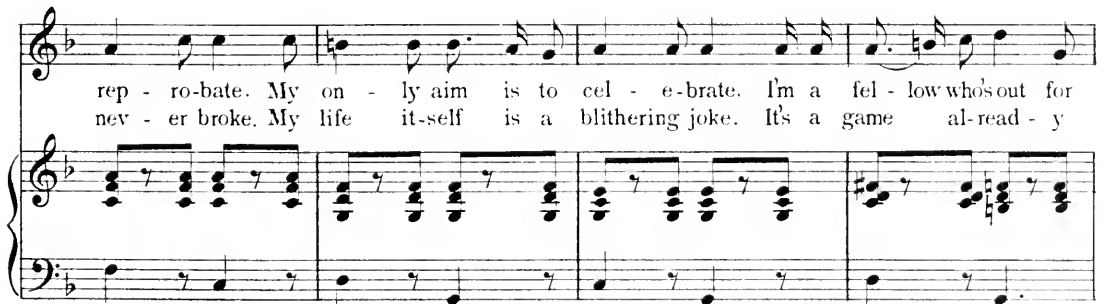
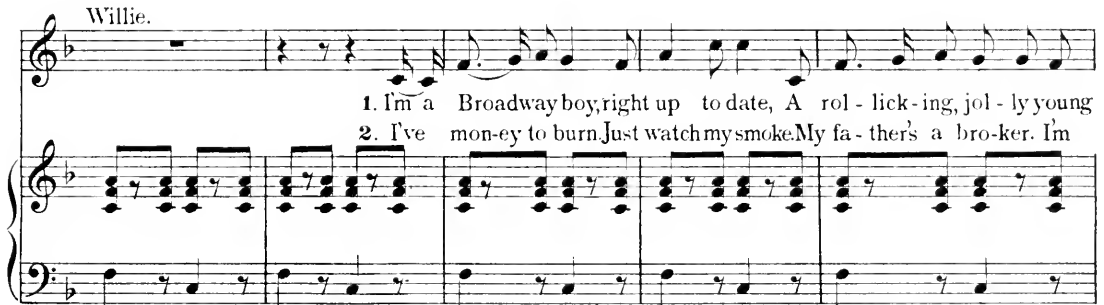
Willie von Astorbilt and Chorus.

Allegro con spirito.

Piano.



Willie.



on - ly might. For the day is gay and there is no night In the  
lots of cash. What else is need - ed to cut a dash In the

land of the Mid - night Son. \_\_\_\_\_  
land of the Mid - night Son. \_\_\_\_\_

CHORUS.

SOPR. & ALTO.

TEN. & BASS.

In the

For the day is gay and there is no night In the

*p*

Its here and there, and

land of the Mid - night Son. \_\_\_\_\_

land of the Mid - night Son.



ev - e - ry - where I hear the la - dies say: He's

out to - - day. There's no one can say him

nay. With his smil - ing face and his el - e - gant ways, He's

cer - tain - ly "out of sight!" He may be a sin - ner, but

still he's a win-ner, For he's all right!

It's

here and there and ev - e - ry - where you'll hear the la dies

say: He's out to - day. There's

no one can say him nay. With his smiling face and his

el - e - gant ways, He's cer - tain - ly "out of sight?" He

Willie. But he's all right.

may be a sin - ner but still he's a win - ner, But he's all right.

# The Little Soubrette.

№ 10.

Daisy and Soubrettes.

Words by  
FRANK PIXLEY.

Music by  
GUSTAV LUDERS.

*Allegretto grazioso.*

1. A sou -  
2. A sou -

- brette is a girl with flax - en curl And a heart that's marked "To  
- brette is a maid who's nev - er a - fraid, Tho' oft - en she seems to be

let? She is dash - ing and gay and she seems to say: "You're the  
shy. That is part of the play, you can tell right a - way, By the

on - ly one I've met! She's a tri - fle fly, she is  
twink - le that lurks in her eye. If you ask her to drink, she will

al - ways dry, And she'll love you, if you'll let her, Till  
tip you a wink, For she fan - cies a sup - per that's wet. But

fast in the net of the lit - tle co - quette Is some one she fan - cies bet - ter.  
if you are broke, you'll be sor - ry you spoke, For dia - monds are trumps you bet.

*rit.* *rit.*

Tempo di Valse.

Ah! the lit - tle sou - brette is a cost - ly pet, She  
Ah! the lit - tle sou - brette is a cost - ly pet, She

nev - er, no, nev - er, con - tracts a debt, For the debt ex -  
tramp - les on hearts with - out re - gret. But when - ev - er she

- pands when - ev - er she lands, And she lands when - ev - er she  
kicks, it's a min - ute to six By the toes and the hose of the

*rit.*  
leads, you bet. Ah! the lit - tle sou - brette is a cost - ly  
lit - tle sou - brette. Ah! the lit - tle sou - brette is a cost - ly

pet. She nev - er, no, nev - er, con tracts a debt, For the  
pet. She tramp - les on hearts with - out re - gret, And when -

debt ex - pands when - ev - er she lands And she  
- ev - er she kicks, it's a min - ute to six By the

lands when - ev - er she leads, you bet.  
toes of the lit - tle sou - brette, you bet.

Dance. Tempo di Schottische.

# Dear Old College Days.

No. 11.

Chorus of College Boys.

QUARTETT.

*Allegro moderato.* *(Spoken.)* Rah, rah, rah, rah, rah, rah!

Piano. *f*

The piano introduction is in G major (one sharp) and 2/4 time. It consists of two measures. The first measure features a treble clef with a melody of eighth notes (G4, A4, B4, C5, B4, A4, G4) and a bass clef with a steady eighth-note accompaniment (G3, B2, D3, F2, G2, B1, D2). The second measure continues the melody in the treble (F#4, E4, D4, C4, B3, A3, G3) and the accompaniment in the bass (A2, C3, E3, G3, A2, C2, B1).

We are the greatest the world ever saw, Freshmen, Sophomore, Junior, law room for the College boys. We know Rah, rah, rah!

The first system of the vocal part shows the melody for the first line of lyrics. The treble clef has a melody of eighth notes (G4, A4, B4, C5, B4, A4, G4) and the bass clef has a steady eighth-note accompaniment (G3, B2, D3, F2, G2, B1, D2). The piano accompaniment is in the bass clef, featuring a steady eighth-note accompaniment (G3, B2, D3, F2, G2, B1, D2).

noth - ing of the ol - o - gies taught in mod - ern col - leg - es. We've

*p*

The second system of the vocal part shows the melody for the second line of lyrics. The treble clef has a melody of eighth notes (F#4, E4, D4, C4, B3, A3, G3) and the bass clef has a steady eighth-note accompaniment (A2, C3, E3, G3, A2, C2, B1). The piano accompaniment is in the bass clef, featuring a steady eighth-note accompaniment (A2, C3, E3, G3, A2, C2, B1).

nev - er stud - ied Lat - in, French or Greek. We are

The third system of the vocal part shows the melody for the third line of lyrics. The treble clef has a melody of eighth notes (F#4, E4, D4, C4, B3, A3, G3) and the bass clef has a steady eighth-note accompaniment (A2, C3, E3, G3, A2, C2, B1). The piano accompaniment is in the bass clef, featuring a steady eighth-note accompaniment (A2, C3, E3, G3, A2, C2, B1).



dumb in math - e - mat - ics, but of foot - ball or a qua - tics We...

feel en - tire - ly com - pe - tent to speak. We have

nev - er been to col - lege and our mea - gre streak of knowledge has

nev er been ac - quired by stud - y hard. But you'll

find the loud - est noise comes from bo - gus col - lege boys, From the

stu - dents who sell rib - bons by the yard.

Col - lege jol - li - ties will soon be passed. While we're up an go - ing, let's go fast.

May the dev - il al - ways take the hind - most sin - ner. Don't dare look back.

Teach-ing does not al-ways help a fool. Why should such as we re - turn to school?

We're the stuff, we're up to snuff. Whoop! clear the track. *Meno mosso.*

*dolce.*

**CHORUS.**

**TENORS**  
Col - lege days, dear col - lege days, Days of long a -

**BASSES.**

*Andante con espress.*

- go, ——— Old - en days, Gold - en days,

Oh, old - en Oh, gold - en

Keep our hearts a - glow. Days of youth, oh, days of truth,

Still we sing your praise. Though we sigh, we never

we sing your praise,

say Good - bye, Dear old college days.

Nº 12.

## The Modern Gladiator.

Spider and Tough Girls.

Words by  
FRANK PIXLEY.Music by  
GUSTAV LUDERS.

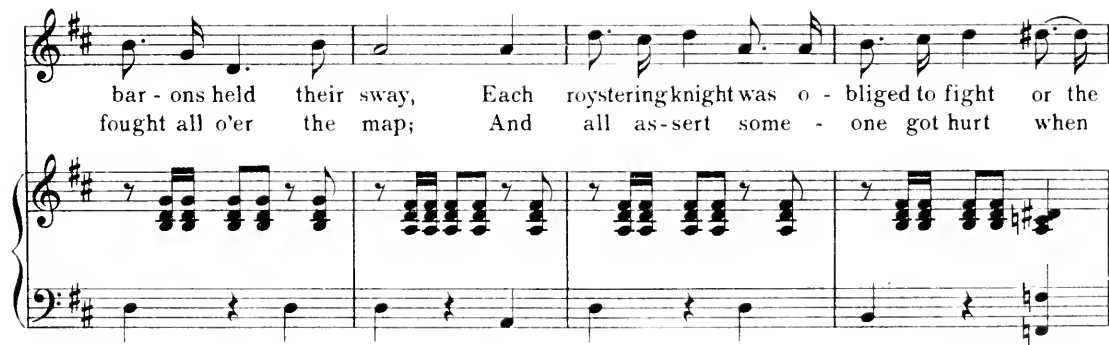
Allegretto.



1. In days of old when knights were bold and  
2. In days of old, so I've been told, they



bar - ons held their sway, Each roystering knight was o - bliged to fight or the  
fought all o'er the map; And all as - sert some - one got hurt when



*ad lib.*

dev - - il would be to pay. In these lat - er days there are  
e'er they had a scrap. Now it's dif - ferent quite. When I

*rit.* *grazioso*

ea - sier ways of set - tling pers'nal quar - rels, For our mod - ern fighters now em -  
have a fight. It's plain as A, B, C, For the ver - y first thing fore I

ploy type-writ - ers to pound out their cham-pion lau - rels. I'm a  
en - ter the ring is to buy off the re - fer - ee.

Tempo di Valse Moderato.

cham-pi - on pug and I'm up to date. My wind is good and I'm

down to weight. We\_ spar with our tongues, deal\_ blows with our lungs. We

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in D major (two sharps) and 4/4 time. It begins with a half note 'down', followed by a quarter rest, then a half note 'to', a quarter rest, and a half note 'weight.'. This is followed by a quarter note 'We\_', a quarter note 'spar', a quarter note 'with', a quarter note 'our', a quarter note 'tongues,', a quarter note 'deal\_', a quarter note 'blows', a quarter note 'with', a quarter note 'our', a quarter note 'lungs.', and a half note 'We'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

train in the pa-pers and say it's great. Our\_ quar-rels are long\_ our

The second system continues the vocal line and piano accompaniment. The vocal line has a half note 'train', a quarter rest, a half note 'in', a quarter rest, a half note 'the', a quarter rest, a half note 'pa-pers', a quarter rest, a half note 'and', a quarter rest, a half note 'say', a quarter rest, a half note 'it's', a quarter rest, a half note 'great.'. This is followed by a quarter note 'Our\_', a quarter note 'quar-', a quarter note 'rels', a quarter note 'are', a quarter note 'long\_', and a half note 'our'. The piano accompaniment continues with similar harmonic support.

mor - als short. We par-ry a blow with a quick re - tort; We fight with our

The third system continues the vocal line and piano accompaniment. The vocal line has a half note 'mor -', a quarter rest, a half note 'als', a quarter rest, a half note 'short.'. This is followed by a quarter note 'We', a quarter note 'par-ry', a quarter note 'a', a quarter note 'blow', a quarter note 'with', a quarter note 'a', a quarter note 'quick', a quarter note 're -', a quarter note 'tort;', a quarter note 'We', a quarter note 'fight', a quarter note 'with', a quarter note 'our'. The piano accompaniment features a more active bass line with some triplets.

jaws and fract-ure the laws, But our quarrels are all of the blood - less sort.

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a half note 'jaws', a quarter rest, a half note 'and', a quarter rest, a half note 'fract-ure', a quarter rest, a half note 'the', a quarter rest, a half note 'laws,', a quarter rest, a half note 'But', a quarter rest, a half note 'our', a quarter rest, a half note 'quarrels', a quarter rest, a half note 'are', a quarter rest, a half note 'all', a quarter rest, a half note 'of', a quarter rest, a half note 'the', a quarter rest, a half note 'blood -', a quarter rest, a half note 'less', a quarter rest, and a half note 'sort.'. The piano accompaniment ends with a final chord in the right hand and a sustained bass note in the left hand.

## The Rainy Daisies.

No 13.

SONG.

Allegretto.

Voice.

Piano.

*p*

*p*

Is there

a - ny earth-ly rea-son, When we strike the rain - y sea - son, A - ny

one should think it trea - son To dis - play our feet? If we

show a bit of stock - ing, Is it a - ny - thing so shock - ing That the



men should all come flock-ing till they block the crowd-ed street? Of

all the mod-ern crazes None has a neat-er bas-is Than the

dain-ty rain-y dai-sies When the day is dark. For who-

-ev-er on us gazes Is—lav-ish with his prais-es As each

maid her floun - ces rais - es Just a - bove high wa - ter mark. When

*Allegretto.*

- ev - er we spy a cloud in the sky You'll hear the dai - sies

*Allegretto.*

*p*

say: ————— "We — got to go out to - day" ————— Though, of

course, we hate dis - play ————— It's sure - ly no harm to show calves on the farm Or in

*p*

town, if we take it by storm— If our skirts we raise, Why should

*rit.*

a - ny-one gaze? Why it's mere - ly a mat - ter of form.

*tempo.*

Tempo di Gavotte

*tr*

*tr*

*tr*

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## The Tale Of The Kangaroo.

No 14.

Words by  
FRANK PIXLEY.Music by  
GUSTAV LUDERS.

Allegretto.



1. In a grove far a-way in Aus-tra - li - a Dwelt a  
 2. But one night, sad to say, As he sang that lay, He was



dear lit - tle Kan - ga - roo, \_\_\_\_\_ And she soon found a beau, but her  
 heard by a side - show man. \_\_\_\_\_ Now \_\_\_\_\_ he mourns all day In a



folks said: "No; we have formed oth - er plans for you?" Then they  
hope - less way through the bars of a cir - cus van; But at

locked up the maid, for they felt quite a - fraid She'd e - lope and would soon be a  
night as the light of the moon-beams bright Steals in through the grat - ed

bride, But she danced on her tail in that home-made jail when she  
door, How it lights up the gloom of his four-wheeled tomb When he

heard these words out - side; "Oh,  
hears these words once more;

CHORUS.  
Moderato.

72

moon-beam light and air - y, Oh, moon - beam soft and blue, pray

The first system of the musical score, measures 1-4. It features a vocal melody in G major, 2/4 time, and a piano accompaniment. The lyrics are: "moon-beam light and air - y, Oh, moon - beam soft and blue, pray".

be a good kind fair - y, for I've work to-night for you. Seek

The second system of the musical score, measures 5-8. The lyrics are: "be a good kind fair - y, for I've work to-night for you. Seek".

out my dis - tant sweet-heart, fly swift as Cu - pid's dove. Give

The third system of the musical score, measures 9-12. The lyrics are: "out my dis - tant sweet-heart, fly swift as Cu - pid's dove. Give".

her my heart's true mes - sage. "You're the on-ly one I love?" Oh love.

The fourth system of the musical score, measures 13-16. The lyrics are: "her my heart's true mes - sage. 'You're the on-ly one I love?' Oh love." The system concludes with a double bar line and first/second endings.

## Finale I.

Peter Stuyvesant, Talkington, Spider, Willie von Astorbilt, Phoebe,  
Ruth, Daisy, Soubrettes, Rainy Daisies and College Boys.

No. 15.

**Piano.** *Allegro.* *f*

The piano introduction is in 6/8 time, marked 'Allegro' and 'f' (forte). It consists of three measures. The right hand features a melody of eighth notes, while the left hand plays a steady eighth-note accompaniment.

*Willie.* *p*

Willie von Astorbilt's vocal entry is marked 'p' (piano). The melody begins with a whole rest in the first measure, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment consists of a steady eighth-note pattern in both hands.

The tu - te - lar god - dess of

The vocal melody continues with the lyrics 'old New York is a maid - en who's mis - sion is light. She's a'. The piano accompaniment remains consistent with the previous section.

old New York is a maid - en who's mis - sion is light. She's a

The vocal melody concludes with the lyrics 'braz - - en crea - ture, I must ad - mit, And she al - ways stays out all'. The piano accompaniment continues with the same eighth-note pattern.

braz - - en crea - ture, I must ad - mit, And she al - ways stays out all

CHORUS.

night.

SOPR. ALTO.

TEN. & BASS.

The tu - te - lar god - dess of old New York is a

maid - en who's mis - sion is light. She's a bra - zen crea - ture, We

Willie.

But

must ad - mit, And she al - ways stays out all night.

*f*



tall Miss Lib-er - ty seems to say To all on land or sea: \_\_\_\_\_ Just

do what you will, I'll set-tle the bill, For ev - ry-thing here is free. \_\_\_\_\_

CHORUS.

Just

do what you will, I'll set-tle the bill, For ev - 'ry- thing here is free.

*rit.*

*f*

*rit.*

Willie.

Get in - to line; join in the whirl. Well tinc-ture the

The first system of the musical score for 'Willie.' consists of a vocal line and a piano accompaniment. The vocal line is in 2/4 time, key of B-flat major, and features a melody with eighth and quarter notes. The piano accompaniment has a treble and bass staff, with the bass staff playing a steady eighth-note pattern and the treble staff providing harmonic support with chords and single notes.

town of the Lib-er - ty Girl. It's a cork-ing old place. Let's

The second system continues the vocal melody and piano accompaniment. The vocal line includes a dotted quarter note and a half note. The piano accompaniment features more complex chordal textures in the treble staff, including some triplets and sixteenth notes.

pull out the cork. You can-not see life till you see New York.

The third system of the musical score shows the vocal line concluding with a quarter note and a half note. The piano accompaniment becomes more active, with the bass staff playing a more rhythmic pattern and the treble staff featuring more complex chordal textures, including some triplets and sixteenth notes.

CHORUS.  
Get in - to line; join in the whirl. Well tinc-ture the town of the

The fourth system begins the chorus, marked 'CHORUS.' The vocal line repeats the melody from the first system. The piano accompaniment provides a steady harmonic background with chords and single notes.

The fifth system continues the chorus. The vocal line is not present in this system, but the piano accompaniment continues with the same harmonic pattern as the previous system, featuring chords and single notes in both staves.

Lib - er - ty Girl. It's a cork - ing old place. Let's pull out the

cork. You can - not see life till you see New York.

Lead on. We are will - ing to be led.

*f*

Fall in. Let us paint the cit - y red. Fun is  
 rah, rah, rah, rah, rah!

free. So are we. Hats off to the Lib - er - ty

Girl. Get in - to line; join in the whirl. We'll

*fff*

inc-ture the town of the Lib - er - ty Girl. Its a cork-ing old place. Let's

pull out the cork You can not see life till you see New York.

80  
The Bathing Girls.

No 16.

Daisy and Chorus of Bathing Girls.

Allegro.

Piano.

The piano accompaniment is written for a grand piano in 6/8 time, featuring a key signature of one flat (B-flat). The score is divided into five systems, each with a treble and bass staff. The first system includes dynamic markings of *f* (forte) and *p* (piano). The music consists of a rhythmic melody in the treble and a supporting bass line. The second system continues the melody with some harmonic changes. The third system features a *f* marking and includes a triplet in the bass. The fourth system shows a key change to two flats (B-flat and E-flat) and continues the melodic development. The fifth system concludes the piece with a final chord and a repeat sign.

Daisy.

We are dain - ty, dim-pled dar-lings, ev - 'ry

Allegretto.

one, But mam- ma in-sists we must not touch the wa - ter. She has  
 BATHING GIRLS.  
 ev - 'ry one.

brought us to the shore to take the Sun, But we'd  
 to take the Sun

much pre - fer the son should take the daugh - ter. We have

chap - er - ons a - bout us by the score, For we

by the score,

must pre - serve our rep - u - ta - tion reck - less. There

may be ma - ny wrecks a long the shore, But we

a - long the shore

bath - ing girls are ver - y, ver - y reck - less. We are



## Allegretto.

friv - o - lous, fro - lic - some bath - ing girls. From morn - ing till night we are

The first system of the musical score is in 6/8 time, key of B-flat major. It features a vocal melody and a piano accompaniment. The vocal line starts with a quarter note G4, followed by eighth notes A4, Bb4, and C5. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody in the right hand that includes a chromatic descent from G4 to F4.

bus - y. — You'd bet - ter steer clear of our es - ca - pades, Un -

The second system continues the melody. The vocal line has a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment continues with the same rhythmic pattern, featuring a chromatic descent in the right hand from G4 to F4.

-less you ex - pect to get diz - zy. — We are fish - ers of men and we're

The third system continues the melody. The vocal line has a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment continues with the same rhythmic pattern, featuring a chromatic descent in the right hand from G4 to F4.

out for sport. We — al - ways are o - gling and an - gling. — With our

The fourth system continues the melody. The vocal line has a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment continues with the same rhythmic pattern, featuring a chromatic descent in the right hand from G4 to F4.

charms for a bate we can soon land a skate. He nib-bles, we pull, and he's

dan - gling.

BATHING GIRLS.

We are friv - o - lous, frolic - some bath - ing girls. From -

morn-ing till night we are bus - y. — You'd bet - ter steer clear of our

es - ca-pades Un - less you ex - pect to get diz - zy. — We are

fish-ers of men, we are out for sport, We al-ways are o-gling and

an - gling. — With our charms for a bate we can soon land a skate. He

nib-bles, we pull, and he's dan - gling. DANCE.

# We've Never Discovered Him Yet.

Talkington and Chorus of Bathing Girls.

No 17.

Allegretto.

Piano.

The musical score is written for piano and voice. It begins with a piano introduction in 6/8 time, marked 'Allegretto' and 'Piano'. The introduction features a melody in the right hand and a bass line in the left hand, with a forte (ff) dynamic. The first vocal staff begins with the lyrics 'With - in this mod - est tent you'll find the girl who charms the'. The piano accompaniment for this section is marked 'p' (piano). The second vocal staff continues the melody with the lyrics 'snakes. She e - lim - i - nates the rep - tiles from the'. The piano accompaniment continues with a similar rhythmic pattern. The third vocal staff concludes the phrase with the lyrics 'whis - ky that, she takes ——— Theres a liv - ing skel - e -'. The piano accompaniment provides a steady harmonic support throughout the vocal lines.

-ton who thinks his chanc - es might - y slim, And a

tat - toed man who swears his wife has dark - de-signs on him. We've a

man who's turn - ing in - to stone, and dy - ing might - y hard, An

un - crowned rul - er with three feet all in a sin - gle yard. But, I'm

look - ing for an oth - er freak to dis - count all the rest, \_\_\_\_ A

New York man who will ad - mit there's a - ny - thing out West. Ah,

**Allegro.**

he's a freak we're dy - ing to get, — He is - nt a fel - low so

eas - i - ly met, In fact, we've nev - er dis - cov - ered him yet, No, we've

nev - er dis cov - ered him yet.

BATHING GIRLS.

Ah! he's a freak we're

dy - ing to get. He is - n't a fel - low who's

eas - i - ly met; In fact, we've nev - er dis -

- cov - ered him yet, No, we've nev - er dis - cov - ered him yet. *D.C.*

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## I Love You Dear, And Only You.

N<sup>o</sup> 18.

Solo - Ruth.

Words by  
FRANK PIXLEY.Music by  
GUSTAV LUDERS.

*f*

*Moderato.*

The shades of night are gen - tly fall - ing. My thoughts take  
Why need I care if ills be - tide me? His heart is

*p*

wing and fly a - cross the sea. I hear a voice. To me 'tis  
mine. I know 'tis true as steel. Though we're a - part, he's still be -

call - ing. It breathes a tale of love to me.  
side me. No tongue can tell the love I feel.

*dolce.*



My lone - ly heart with joy it fills.      My soul with ec - sta - sy it  
 God bless the lad that I a - dore.      His heart is mine for - ev - er -

thrills. —      Why should I doubt,      Why should I  
 more. —      I know he's mine      and will be mine al -

*R.H.*  
*L.H.*

fear, —      While soft and sweet these words I seem to hear?  
 - way, —      For sweet and low I seem to hear him say:      I

love you, I love you, Come back and claim your

own. For - ev - er, for - ev - er, sweet-heart, I'm yours a -

-lone. For you, love, I'm wait - ing. My heart shall e'er be

true For - ev - er and aye. — I love you, dear, and on - ly

you.

*ff*

## Cupid Does Not Marry.

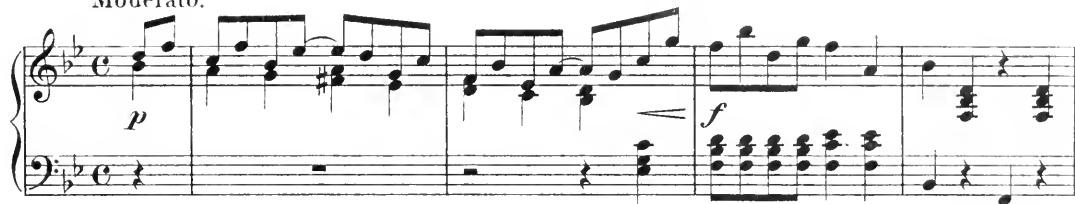
No. 19.

Words by  
FRANK PIXLEY.

Ruth and Willie.

Music by  
GUSTAV LUDERS.

Moderato.



RUTH. 1. When your heart be-gins to flut-ter and your head be-gins to whirl, look-  
WILLIE. 2. When you meet a chap who tells you that he nev-er loved be-fore, look-

The first line of the song features a vocal melody for Ruth and Willie. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. The key signature remains one flat.

out, my boy, take care. You should rec-og-nize the symp-toms of an  
out, my girl, take care. Just re-mem-ber that he's said it to a

The second line of the song continues the vocal melody. The piano accompaniment includes some chords in the right hand. The key signature remains one flat.

o-ver-dose of girl. Be-ware, young man, be-ware. If you  
doz-en girls be-fore. Be-ware, my girl, be-ware. If he

The third line of the song concludes the vocal melody. The piano accompaniment includes some chords in the right hand. The key signature remains one flat.

find your heart en - tang - led in the mesh - es of a curl, don't im -  
swears that he a - dores you with a pass - ion quite sub - lime and —

ag - ine you've a mort - gage on an un - dis - cov - ered pearl. She's a  
says if you re - fuse him it will drive him straight to crime, when he

hum - mer in the sum - mer, but you can - not o - ver - come her, for —  
springs that ho - cus po - cus tell him that he's out of fo - cus, for he

Cu - pid can - not catch the sum - mer girl. Oh,  
does it just to pass a - way the time.

## DUETT.

Cu - pid is a fox - y boy. He — knows what he's a - bout. He

gets you in - to aw - ful scrapes, but nev - er gets you out. If

e'er he coax - es you to wed you'll find it wise to tar - ry.

Do ev' - ry - thing that cu - pid does, but — Cu - pid does not mar - ry.

## Reaching for the Cake.

No 20.

Daisy and Chorus.

Moderato.

Piano.

*f*

The piano introduction is in 2/4 time, key of D major. It features a right hand with a complex, rhythmic melody using many beamed eighth and sixteenth notes, and a left hand with a simpler accompaniment of eighth notes. The piece begins with a forte (*f*) dynamic.

Daisy.

There's

*p*

The first line of the song features a vocal melody for Daisy and a piano accompaniment. The vocal line starts with a whole rest followed by a quarter note G4. The piano accompaniment continues with its rhythmic pattern. The dynamic shifts to piano (*p*) at the end of the line.

goin' to be a cake-walk. All the dark - ies will be there, And

The second line of the song continues the vocal melody and piano accompaniment. The vocal line has a more active melody with eighth and sixteenth notes. The piano accompaniment remains consistent.

ev - 'ry moke, of course, ex - pects to win it. But

The third line of the song concludes the vocal melody and piano accompaniment. The vocal line ends with a quarter note G4. The piano accompaniment features a forte (*f*) dynamic in the middle and returns to piano (*p*) at the end.

what's the use of talk-in? When it comes right down to walk-in, No

oth - er coon is in it for a min - ute. There'll

be no com - pe - ti - tion, for I quite out - shine the rest. And

ev - er since I've struck the town they've known it. We'll

cut some fan - cy fig - ures, we'll par - a - lyze those nig - gers, For

when that cake is cut you'll find I'll own it.

Talk a - bout your pran-cers, and talk a - bout your dan-cers, You'll

have to con - grat - u - late that lit - tle girl of mine.



Watch the oth - er fel - lows. They'll all be might y jeal - ous. They'll

scat - ter as we - go down the line. line.

CAKE-WALK.

*ff-pp*

*f*

*ff*

## Yo ho! For a Jolly Good Sail.

N<sup>o</sup> 21.

Chorus of Yachtsmen and Bathing Girls.

Allegretto.

Piano.

The piano introduction consists of two systems of music. The first system is in 6/8 time, marked 'Allegretto' and 'Piano' with a forte 'f' dynamic. It features a treble and bass staff with a key signature of one sharp (F#). The melody in the treble staff is lively, with eighth and sixteenth notes. The bass staff provides a steady accompaniment with eighth notes. The second system continues the melody and accompaniment, with the treble staff showing some rests and the bass staff maintaining the rhythmic pattern.

TENORS.

Yo ho! — for a jol - ly good sail, A sail on the o - cean

BASSES.

This system contains the vocal parts and piano accompaniment for the first line of the chorus. The vocal parts are for Tenors and Basses. The Tenors' part is written on a single staff, and the Basses' part is on another. They both sing the lyrics 'Yo ho! — for a jol - ly good sail, A sail on the o - cean'. The piano accompaniment is shown in two staves (treble and bass). The bass staff has a forte 'f' dynamic marking. The piano part provides a harmonic support for the vocal lines.

blue. — Who cares — for the threatening gale When ev - ry heart — is

who cares for the

This system contains the vocal parts and piano accompaniment for the second line of the chorus. The vocal parts continue with the lyrics 'blue. — Who cares — for the threatening gale When ev - ry heart — is' and 'who cares for the'. The piano accompaniment continues in the same style as the first system, with a treble and bass staff. The key signature remains one sharp (F#).

true? — Our craft is staunch and well we know No storm can make — her

reel. — Our course it is clear; we know no fear, For

Jack holds a stead - y wheel, — Yo ho! — for a jol - ly good sail, a

sail on the o - cean blue. Our hearts are free. We

love the sea. We fear no threatening gale. Our

hearts are free. We love the sea. We fear no threaten - ing

*molto rit.*

SOP. & ALTO.  
Yo ho! Yo ho! Yo ho for a jol - ly good sail,

TEN. I. II.  
gale. Yo ho! Yo ho! Yo ho for a jol - ly good sail, Yo

BASS I. II.

*molto rit.*

La la la la la la la la

ho for a sail, a sail on the o - cean blue. We

*pp*

la la la la la la la la

fear no threaten - ing gale, For our hearts are true. Yo

la la la la la la

ho for a sail a sail on the o - cean

la la

blue. Our hearts are free. We love the sea. Yo

We are friv - o - lous. frolic - some

ho for a jol - ly good sail. Yo ho for a

*unis.*

bath - ing girls. From morn - ing till night we are bus - y. You'd  
 sail, A sail on the o'cean blue. We  
 bet - ter steer clear of our es - ca - pades Un - less you ex - pect to get  
 fear no threat - en - ing gale, For our hearts are  
 diz - zy. We are fish - ers of men and we're out for sport. We  
 true Yo ho! for a sail, a

*ff*

al-ways are o-gling and an-gling. With our charms for a bate we can  
sail on the o-cean blue Our hearts are free. We

*molto rit.*

soon land a skate. He nib-bles, we pull, and hes dang, dang -  
love the sea Yo ho! for a jol-ly good sail, a

*rit.*

-gling.  
sail.



## Finale

No 22.

Principals and Chorus.

Allegro.  
SOP. & ALTO.

ff Get in - to line,

TEN. &amp; BASS.

Allegro.

ff

join in the whirl. We'll tinc - ture the town of the

lib - er - ty girl. Its a cork - ing old place. Let's

pull out the cork. You can - not see life till you

This system features a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are "pull out the cork. You can - not see life till you". The piano accompaniment consists of two staves, treble and bass, with a key signature of one flat. The music is in a 4/4 time signature.

This system continues the piano accompaniment from the first system. It consists of two staves, treble and bass, with a key signature of one flat. The music is in a 4/4 time signature.

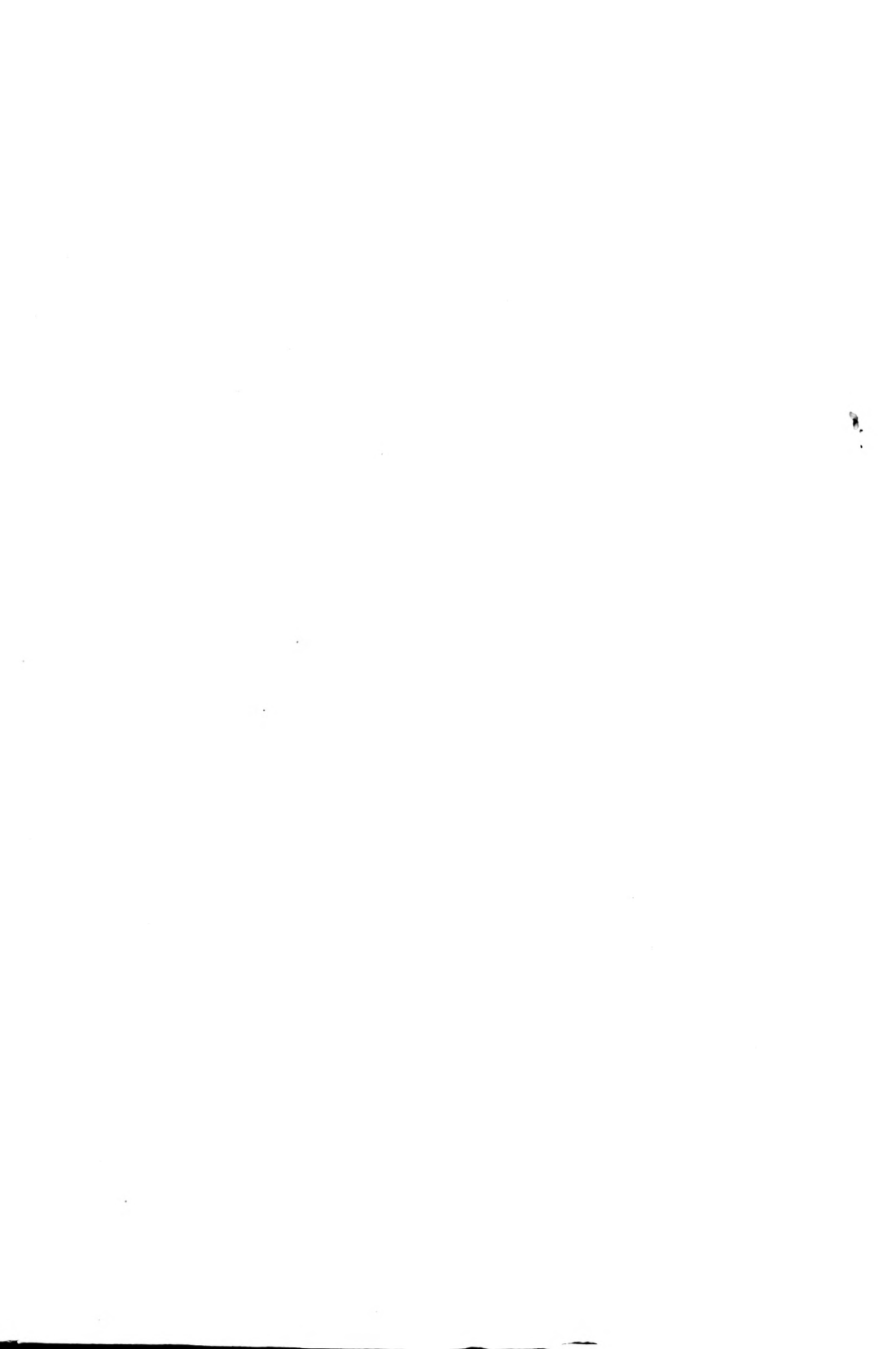
1. see New York. 2. see New York.

This system contains two musical phrases, labeled 1. and 2. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are "see New York." for both phrases. The piano accompaniment consists of two staves, treble and bass, with a key signature of one flat. The music is in a 4/4 time signature.

*ff*

This system continues the piano accompaniment from the third system. It consists of two staves, treble and bass, with a key signature of one flat. The music is in a 4/4 time signature. The dynamic marking *ff* (fortissimo) is present.

This system continues the piano accompaniment from the fourth system. It consists of two staves, treble and bass, with a key signature of one flat. The music is in a 4/4 time signature.





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